

CINEMATHEQUE

Unreleased films by Jack Smith
Jay Rosenblatt's **Human Remains**
Videos by Valerie Soe
Laibach & Negativland
Films by Gregory J. Markopoulos
Interactive Films of Barbara Hammer
A No Nothing Party & Screening
Projection Art at The Lab

Fall 97 Highlights

The Unknown Will Hindle
A **Pocket Cinema** Event
Rudy Burckhardt in Person
Daniel Eisenberg's **Persistence**
Female Visionaries of Mid-Century
Super-8 Films by Martha Colburn & Danny Plotnick
From The Bay and Beyond
Film Before 1300
Big City Dreams
Early Evening Experimental

The San Francisco Cinematheque now has over 250 Members, the largest number in our history. Won't you consider joining? We'll put every dollar on the screen!

MEMBERSHIP CATEGORIES AND BENEFITS

- ☐ \$15 STUDENT/ARTIST/LOW INCOME One half-price admission
- ☐ \$25 INDIVIDUAL One half-price admission
- ☐ \$50 FAMILY Two half-price admissions
- ☐ \$100 CONTRIBUTOR Two free admissions
- ☐ \$150 SPONSOR Same as Contributor + a Cinematheque publication
- ☐ \$200 + SPECIAL SECRET PRIVILEGES (Inquire Within)

☒ Yes, I'll support the Cinematheque and become a member right now!

NAME

ADDRESS

CITY

STATE

ZIP

TELEPHONE

E-MAIL ADDRESS

ENCLOSED IS MY CHECK FOR \$
Please make checks payable to the San Francisco Cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
T 415.558.8129

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.



Pocket Cinema by Gustav Deutsch

Cinematheque On-Line

Yes, our calendar is on the Web, as part of FLICKER, the World Wide Web site for all kinds of info about avant-garde film and video. Just point your browser to <http://www.sirius.com/~sstark> and have fun surfing through all kinds of information about experimental film and its makers. Or access the Cinematheque calendar directly by going to <http://www.sirius.com/~sstark/org/ctek/ctek.html>

Upcoming Publications AVAILABLE THIS FALL

1996 Program Note Booklet (\$12.00) Indexed entries for over 300 films, videos and other media art works, including many which have been previously unavailable.

Cinematograph 6: Special Issue on Small Gauge Film and Video (\$12.00) edited by Albert Kilchesty and co-produced with The Museum of Modern Art: includes original essays by Peggy Ahwesh, Steve Anker, Donna Cameron, Fred Camper, Nina Fonoroff, Kathy Geritz, Jytte Jensen, Albert Kilchesty, Ross Lipman, Willie Varela, over two dozen filmmaker interviews, 100 filmographies, historical writings, stills and more.

Writings of Gregory J. Markopoulos (\$5.00) edited by John Mhiripiri and Kathy Geritz: a collection of previously unpublished or out-of-print writings by one of America's pioneer personal/avant-garde filmmakers, who will be the subject of a joint Cinematheque and Pacific Film Archive retrospective this October.

- Interns/Volunteers

Christian Bruno
Michael Fatemi
Christine Lee
Christine Metropoulos
Erin Ploss-Campomori
John Turk
Stacey Wisnia
- Illustration

Chip Wass/WassCo.
- Design

Boon

notes from the back office

These are exciting times for the San Francisco Cinematheque. Following on the heels of one of our most successful seasons—in which we averaged over 87 people for 75 shows, with many artistic highlights and 20 successful collaborations with other organizations—this Fall promises an exciting lineup: Cinematheque and the Lab will co-present an ambitious projection-performance series featuring more than a dozen local artists, we will host evenings of interactive work by Barbara Hammer and the *Pocket Cinema*, there will be retrospectives of films by Gregory J. Markopoulos, Jack Smith, and Will Hindle, and our usual array of in-person presentations by Robert Beavers, Rudy Burckhardt, Martha Colburn, Gustav Deutsch, Daniel Eisenberg, Jerome Hiler, Aline Mare, Danny Plotnick, Jay Rosenblatt, Valerie Soe, Jerry Tartaglia and Timoleon Wilkins.

The Cinematheque is part of this year's **Festival ¡CineLatino!, ResFest** and **Film Arts Festival**, and we are gearing up for a major 50-program 8mm Film & Video Retrospective co-produced by and presented at The Museum of Modern Art in New York beginning January 1998. Several films we premiered in San Francisco have shown up in major festivals and museums—most recently Kerry Laitala's *Secure The Shadow*, Greta Snider's *Flight*, Stan Brakhage's *Yggdrasill*, Jerome Hiler's *Gladly Given* and Nathaniel Dorsky's *Triste*, all of which will be shown in the upcoming New York Film Festival, the inclusion of David Sherman's *Tuning The Sleeping Machine* in last Spring's Whitney Biennial, and the Whitney's recently concluded retrospective of work made and curated by Peggy Ahwesh, a film/video maker long presented at the Cinematheque. The Cinematheque's co-sponsored "Austrian Avant-Garde Cinema" series, which toured nine U.S. cities, concluded with engagements in London (I.C.A.), Paris (Centre Geoges Pompidou) and Tokyo (Image Forum).

Yes, it is true! We have three new publications: a Gregory J. Markopoulos monograph, a catalogue/*Cinematograph* of writings on 8mm film, to accompany the MOMA retrospective, and our 1996 Program Notes Booklet. See the note at left for more information.

It is also a time of change for our Staff and Board. Associate Director Joel Shepard has moved on after three years of outstanding work, during which he helped us maintain our high levels of quality and activity during an especially tough time for the arts, and also brought fresh ideas and energy to all aspects of our operation. Joel is now at Center for the Arts (one of our primary host locations) as its first Media Arts Curator. We are proud to have introduced him to the Bay Area. We have recently welcomed Marina McDougall, Kerri Condron and Julia Segrove-Jaurigui to our Board of Directors, and added Elise Hurwitz, Rick Danielson and Jeff Lambert to our 1997-98 Staff. As Irina notes below, she will again be on temporary leave teaching Film History in Florence, Italy (tough break).

On a more sober note, we lament and protest the N.E.A.'s revocation of Canyon Cinema's grant award last Spring. Canyon is one of the exemplary arts organizations in the country, an artist-run group which has had a profoundly positive influence on American culture, and one which has been receiving N.E.A. funding for several years. The N.E.A. broke precedent by reversing the judgement of its own panel of professionals, an unfortunate capitulation to right wing harassment in these culturally troubled times. We know that Canyon will continue to thrive despite this setback, and realize that any number of other non-profit arts groups (including ourselves) could easily be a similar casualty next time around.

Give us a call if you'd like more information on upcoming events, or just want to share your thoughts.

—Steve Anker *Director*

- Director

Steve Anker
- Interim Managing Director

Elise Hurwitz
- Associate Curator/Director

Irina Leimbacher
- Board of Directors

Stefan Ferreira Cluver
Kerri Condron
Elise Hurwitz
Marina McDougall
Sandra Peters
Julia Segrove-Jaurigui
Laura Takeshita
- Membership Coordinator

Rick Danielson
- Curatorial Assistants/Technicians

Thierry Di Donna
Eduardo Morell
Mark Wilson
- Program Notes Coordinator

Jeff Lambert

It's fall again, and our summer hiatus is over. In the meantime we have entered a period of some major and minor transitions at the Cinematheque. I'm on my way to Italy (but back in January), and Steve Anker is holding down the fort with the welcome help of Elise Hurwitz (formerly of FAF), whom you can expect to see running lots of our shows. Of course, our volunteers and interns come and go as usual: While Brian Frye is off to grad school in New York, and Kerry Laitala, Michael Fatemi and Zamira Ha have moved on to other things, Jeff Lambert is back from a stint in LA and will be our Program Notes Coordinator, and Rick Danielson, who used to organize our library will now be our new Membership Coordinator.

Thanks to all of you who responded to our call for help for our office equipment fund. Over 30 people replied with donations large and small. In addition, members Kathleen Tyner and Richard Winchell donated much-needed computers. With a new printer and logo this fall, our correspondence will start looking tidier soon!

We do still need volunteers and interns to help during this period of transition—both on a REGULAR or OCCASIONAL basis—with film traffic, data base maintenance, computer consultations, program note writing, public relations, calendar distribution, envelope licking and more. If you or anyone you know are interested in giving us a hand call our office at 558.8129.

Ciao and see you in the New Year!

—Irina Leimbacher *Associate Curator/Director*



If You Stand With Your Back To The Slowing Of The Speed Of Light In Water
Julie Murray
1997

CINEMATHEQUE

480 Potrero Avenue
San Francisco
California 94110

T 415.558.8129
F 415.558.0455

Non-Profit
Organization
U.S. Postage
PAID
Permit No. 12393
San Francisco, CA

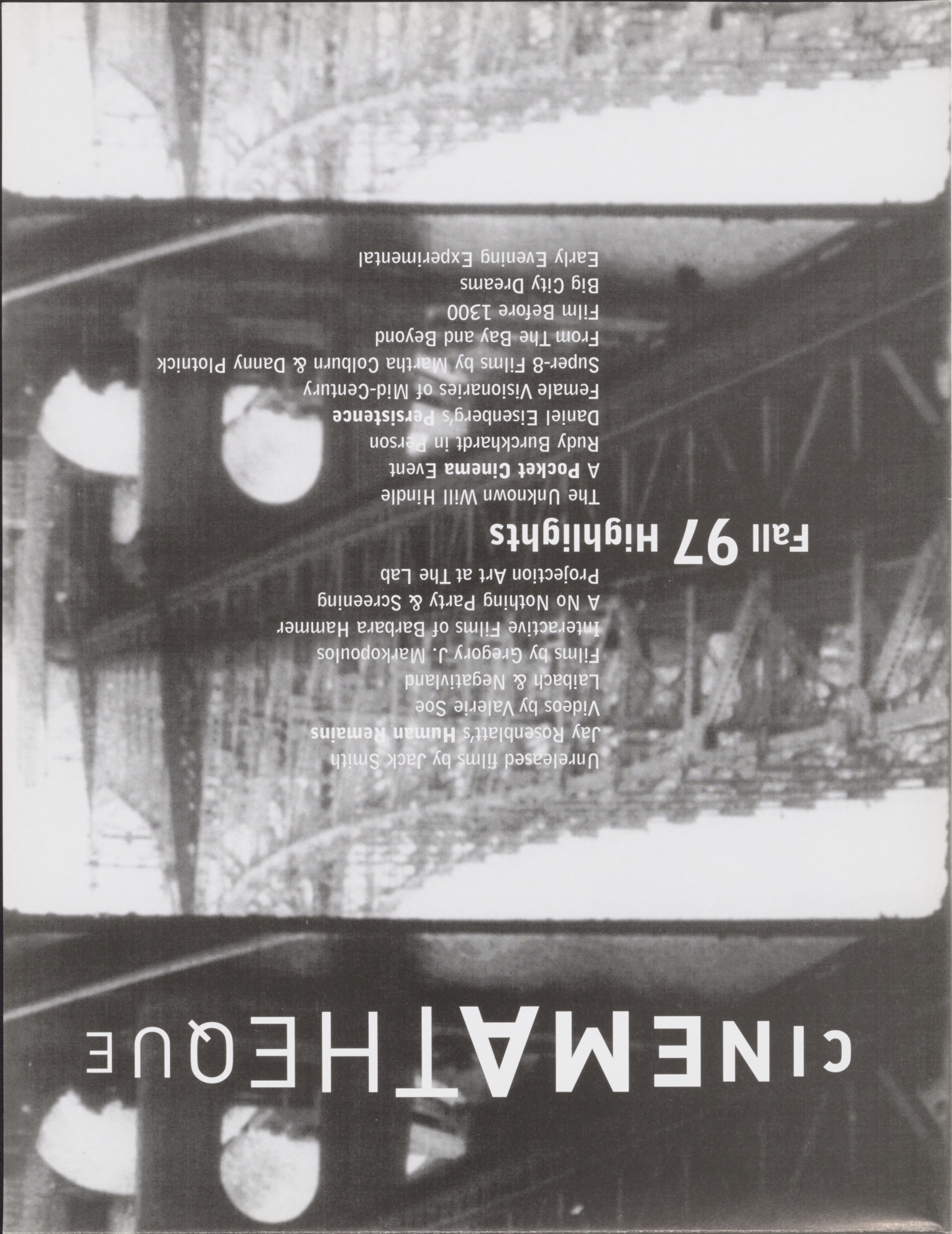
ADDRESS CORRECTION REQUESTED

fall 97

WE ARE IN THE PROCESS OF UPDATING OUR MAILING LISTS.

**If you are receiving the Cinematheque calendar for the first time
and would like to be put on our permanent mailing list
for future schedules of events,
phone or send your name and address to our office.**

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Voluntary Arts Contribution Fund, The Bernard Osher Foundation, the Tides Foundation on behalf of the Potrero Nuevo Fund, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Center for the Arts.



CINEMATHEQUE

Fall 97 Highlights

Unreleased films by Jack Smith
Jay Rosenblatt's *Human Remains*
Videos by Valerie Soe
Laibach & Negativland
Films by Gregory J. Markopoulos
Interactive Films of Barbara Hammer
A No Nothing Party & Screening
Projection Art at The Lab
The Unknown Will Hindle
A Pocket Cinema Event
Rudy Burckhardt in Person
Daniel Eisenberg's *Persistence*
Female Visionaries of Mid-Century
Super-8 Films by Martha Colburn & Danny Plotnick
From The Bay and Beyond
Film Before 1300
Big City Dreams
Early Evening Experimental

COVER IMAGE
Markopoulos' *With Your Back To The Slowing Of The Speed Of Light In Water*
1997

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco's Institute and Yerba Buena Center for the Arts.
Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art
Nuevo Fund, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's
Family Fund, The Voluntary Arts Contribution Fund, The Bernard Osher Foundation, the Tides Foundation on behalf of the Potrero
Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishacker Foundation, The Zellerbach's

WE ARE IN THE PROCESS OF UPDATING OUR MAILING LISTS.
If you are receiving the Cinematheque calendar for the first time
and would like to be put on our permanent mailing list
for future schedules of events,
phone or send your name and address to our office.

fall 97

ADDRESS CORRECTION REQUESTED

480 Potrero Avenue
San Francisco
California 94110
T 415.558.8129
F 415.558.0455

CINEMATHEQUE

Non-Profit
Organization
U.S. Postage
Permit No. 12393
San Francisco, CA

Join the Cinematheque

The San Francisco Cinematheque now has over 250 Members, the largest number in our history. Won't you consider joining? We'll put every dollar on the screen!

MEMBERSHIP CATEGORIES AND BENEFITS

☐

\$15

STUDENT/ARTIST/LOW INCOME
One half-price admission

☐

\$25

INDIVIDUAL
One half-price admission

☐

\$50

FAMILY
Two half-price admissions

☐

\$100

CONTRIBUTOR
Two free admissions

☐

\$150

SPONSOR
Same as Contributor + a Cinematheque publication

☐

\$200 +

SPECIAL SECRET PRIVILEGES
(Inquire Within)

☒

Yes, I'll support the Cinematheque and become a member right now!

NAME

ADDRESS

CITY

STATE

ZIP

TELEPHONE

E-MAIL ADDRESS

ENCLOSED IS MY CHECK FOR \$
Please make checks payable to the San Francisco Cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
T 415.558.8129

Are you employed by a company that has a matching gifts program?
If so, your membership fee can be doubled or tripled.
Check with your personnel department, or call us for details.



Pocket Cinema by Gustav Deutsch

Cinematheque On-Line

Yes, our calendar is on the Web, as part of FLICKER, the World Wide Web site for all kinds of info about avant-garde film and video. Just point your browser to <http://www.sirius.com/~sstark> and have fun surfing through all kinds of information about experimental film and its makers. Or access the Cinematheque calendar directly by going to <http://www.sirius.com/~sstark/org/ctek/ctek.html>

Upcoming Publications AVAILABLE THIS FALL

1996 Program Note Booklet (\$12.00) Indexed entries for over 300 films, videos and other media art works, including many which have been previously unavailable.

Cinematograph 6: Special Issue on Small Gauge Film and Video (\$12.00) edited by Albert Kilchesty and co-produced with The Museum of Modern Art: includes original essays by Peggy Ahwesh, Steve Anker, Donna Cameron, Fred Camper, Nina Fonoroff, Kathy Geritz, Jytte Jensen, Albert Kilchesty, Ross Lipman, Willie Varela, over two dozen filmmaker interviews, 100 filmographies, historical writings, stills and more.

Writings of Gregory J. Markopoulos (\$5.00) edited by John Mhiripiri and Kathy Geritz: a collection of previously unpublished or out-of-print writings by one of America's pioneer personal/avant-garde filmmakers, who will be the subject of a joint Cinematheque and Pacific Film Archive retrospective this October.

notes from the back office

These are exciting times for the San Francisco Cinematheque. Following on the heels of one of our most successful seasons—in which we averaged over 87 people for 75 shows, with many artistic highlights and 20 successful collaborations with other organizations—this Fall promises an exciting lineup: Cinematheque and the Lab will co-present an ambitious projection-performance series featuring more than a dozen local artists, we will host evenings of interactive work by Barbara Hammer and the Pocket Cinema, there will be retrospectives of films by Gregory J. Markopoulos, Jack Smith, and Will Hindle, and our usual array of in-person presentations by Robert Beavers, Rudy Burckhardt, Martha Colburn, Gustav Deutsch, Daniel Eisenberg, Jerome Hiler, Aline Mare, Danny Plotnick, Jay Rosenblatt, Valerie Soe, Jerry Tartaglia and Timoleon Wilkins.

The Cinematheque is part of this year's **Festival ¡CineLatino!**, **ResFest** and **Film Arts Festival**, and we are gearing up for a major 50-program 8mm Film & Video Retrospective co-produced by and presented at The Museum of Modern Art in New York beginning January 1998. Several films we premiered in San Francisco have shown up in major festivals and museums—most recently Kerry Laitala's *Secure The Shadow*, Greta Snider's *Flight*, Stan Brakhage's *Yggdrasil*, Jerome Hiler's *Gladly Given* and Nathaniel Dorsky's *Triste*, all of which will be shown in the upcoming New York Film Festival, the inclusion of David Sherman's *Tuning The Sleeping Machine* in last Spring's Whitney Biennial, and the Whitney's recently concluded retrospective of work made and curated by Peggy Ahwesh, a film/video maker long presented at the Cinematheque. The Cinematheque's co-sponsored "Austrian Avant-Garde Cinema" series, which toured nine U.S. cities, concluded with engagements in London (I.C.A.), Paris (Centre Georges Pompidou) and Tokyo (Image Forum).

Yes, it is true! We have three new publications: a Gregory J. Markopoulos monograph, a catalogue/*Cinematograph* of writings on 8mm film, to accompany the MOMA retrospective, and our 1996 Program Notes Booklet. See the note at left for more information.

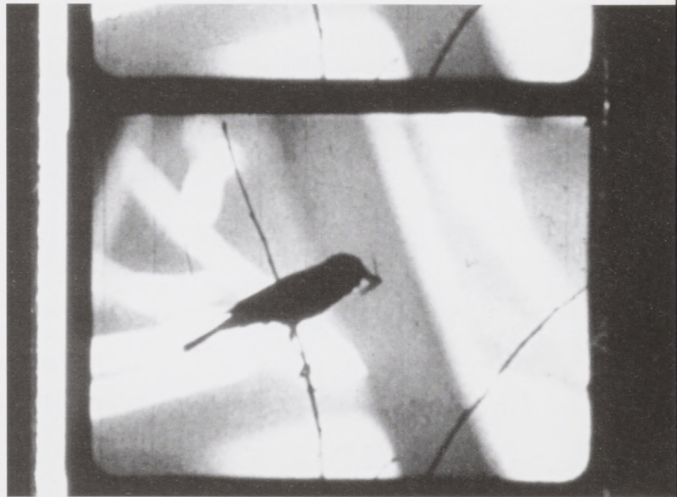
It is also a time of change for our Staff and Board. Associate Director Joel Shepard has moved on after three years of outstanding work, during which he helped us maintain our high levels of quality and activity during an especially tough time for the arts, and also brought fresh ideas and energy to all aspects of our operation. Joel is now at Center for the Arts (one of our primary host locations) as its first Media Arts Curator. We are proud to have introduced him to the Bay Area. We have recently welcomed Marina McDougall, Kerri Condon and Julia Segrove-Jaurigui to our Board of Directors, and added Elise Hurwitz, Rick Danielson and Jeff Lambert to our 1997-98 Staff. As Irina notes below, she will again be on temporary leave teaching Film History in Florence, Italy (tough break).

On a more sober note, we lament and protest the N.E.A.'s revocation of Canyon Cinema's grant award last Spring. Canyon is one of the exemplary arts organizations in the country, an artist-run group which has had a profoundly positive influence on American culture, and one which has been receiving N.E.A. funding for several years. The N.E.A. broke precedent by reversing the judgement of its own panel of professionals, an unfortunate capitulation to right wing harassment in these culturally troubled times. We know that Canyon will continue to thrive despite this setback, and realize that any number of other non-profit arts groups (including ourselves) could easily be a similar casualty next time around.

Give us a call if you'd like more information on upcoming events, or just want to share your thoughts.

—Steve Anker Director

- Director**
Steve Anker
- Interim Managing Director**
Elise Hurwitz
- Associate Curator/Director**
Irina Leimbacher
- Board of Directors**
Stefan Ferreira Oliver
Kerri Condon
Elise Hurwitz
Marina McDougall
Sandra Peters
Julia Segrove-Jaurigui
Laura Takehita
- Membership Coordinator**
Rick Danielson
- Curatorial Assistants/Technicians**
Thierry Di Donna
Eduardo Morell
Mark Wilson
- Program Notes Coordinator**
Jeff Lambert
- Interns/Volunteers**
Christian Bruno
Michael Fatemi
Christine Lee
Christine Metropoulos
Erin Ploss-Campomator
John Turk
Stacey Wisnia
- Illustration**
Chip Wass/WassCo.
- Design**
Boon



If You Stand With Your Back To The Slowing Of The Speed Of Light In Water
Julie Murray
1997

Sept 25
Thursday 7:30pm CENTER FOR THE ARTS
Beyond Asiaphilia by Valerie Soe

Videomaker Valerie Soe in person
Hong Kong movie stars, beauty queens and strange uncles are some of the inhabitants of San Francisco videomaker Valerie Soe's personal explorations of Asian American life and culture. The program will feature Valerie's new *Beyond Asiaphilia*, which is an homage to miscegenation, lust, and Hong Kong movies. The evening will also include several of Valerie's earlier videos, followed by the Ringo Lam Hong Kong feature *Full Contact*, (1994) starring Chow Yun-Fat as a Harley-riding gang leader betrayed by his closest friends. Soe's short, intimate videos use personal reflections, storytelling, pop culture icons such as Charlie Chan and Suzie Wong, and a sense of the absurd in everyday life to comment on topics such as interracial sex and images of Asian women in Hollywood films.

Sept 25-27
Thursday-Saturday
SPECIAL DAYS & LOCATION: PALACE OF FINE ARTS
ResFest Digital Film Festival

The 1997 ResFest Digital Film Festival comes to the Palace of Fine Arts in San Francisco on September 25-27 with two programs of films, panel discussions and numerous interactive demonstrations. This internationally touring festival focuses on the expanding field of digital filmmaking, and particularly on the increasingly powerful desktop computer. The two programs are the "ResFest Shorts" program, a collection of sixteen short films from around the world including such notable talents as Spike Jonze, Roman Coppola, Herman Weeb, EBN, and many others; and "Cinema Electronica", which brings the merging of techno music and filmmaking to the big screen with new or rarely seen videos from Nick Philip, H-Gun Labs, Hexstatic and several others. For more information: 415.267.4848.

Sept 28
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
Jack Smith's Normal Love: Expanded Version
plus Jack Smith performance reel

Filmmaker Jerry Tartaglia in person
Vanguard filmmaker, radical photographer, seminal performance artist, queer saint: Jack Smith (*Flaming Creatures*) was one of New York's most influential underground artists from the late 50's until his death from AIDS in 1989. Smith explored and developed a deceptively absurd camp aesthetic, importing allusions to Grade-B Hollywood films and elements of social and political satire into the arena of high art. *Normal Love* (1963) was shot in rich color at locations including the swamps of Northern New Jersey and includes a cast of 30's horror film types—a mermaid, a lecher, a mummy—and various "cuties" performed by Mario Montez, Tiny Tim, Diane DiPrima, John Vaccaro and others. Jerry Tartaglia, who supervised the restoration, will also show an unreleased Jack Smith performance-film and sell copies of Smith's writings *Wait For Me* at the *Bottom the Pool*.

Oct 2
Thursday 7:30 pm CENTER FOR THE ARTS
From The Bay and Beyond—New Work I
Retroactive Connections
Films and Videos by Peggy Ahwesh, Jerome Carolfi, Robert Frank, Thad Povey and others

This first of two programs devoted to mostly new films and videos features work which combines often disparate footage (autobiographical, observational, theoretical) the artists tied together through reflections on the material and their subsequent life experience. Peggy Ahwesh's "the vision machine" . . . is a knockout . . . an inspired depiction of girls dressing up and acting out, pleased as punch to have taken over the screen" (Taubin, *Village Voice*); Jerome Carolfi's *As Far Away as Here* is both a road movie and a bittersweet Valentine for a lost love; plus Robert Franks' *Flamingo*; Bill Morrison's *Footprints*; Thad Povey's *On Any Given Thursday* and Ken Kobland's *The Shanghai'd Text*.

Oct 5, 12, & 19
Sundays 7:30 pm SAN FRANCISCO ART INSTITUTE
Films of Gregory Markopoulos: Seconds In Eternity

Filmmaker/series organizer Robert Beavers in person (10/5)
Organized by Temenos, Inc. Co-sponsored by The Speros Basil Vryonis Center for the Study of Hellenism

The Cinematheque and the Pacific Film Archive provide the long-awaited opportunity for Bay Area audiences to see the films of pioneering Greek-American filmmaker Gregory J. Markopoulos (1928-1992). A contemporary of Anger, Brakhage and J. Smith, Markopoulos has been described by P. Adams Sitney as "the American avant-garde's supreme erotic poet." He was one of the key influences on American independents during the 50's and 60's, both in terms of the impact of his films, and as a leading advocate and theoretician of the avant-garde. His complex, sensual films range from landscape and portraiture to works inspired by literature and mythology. Markopoulos' nuanced visual palette and his radical use of montage created a unique sense of the mysterious—what he called "a landscape of emotion." In the late 60's, Markopoulos left the United States for residence in Europe, withdrawing all of his films from U.S. distribution. His films are be presented for the second time in this country following the Whitney Museum's major retrospective in 1996. During the last years of his life, Markopoulos' devotion to filmmaking continued, and he produced a monumental yet still unprinted series of over one hundred films in the form of 22 cycles, *Eniaios*. Robert Beavers, Markopoulos' life-long companion, himself a noted filmmaker, will introduce the series. For information on the Pacific Film Archive programs October 7, 9, 21 & 23, call 510.642.1412. *The Cinematheque and Pacific Film Archive will publish a special monograph of writings by Markopoulos for the occasion.*

October 5
Swain (1950), a personal rendering of the Hyacinthus myth; *Twice A Man* (1963), an intricately structured imagining of the homosexual love of Asclepius for Hippolytus, both before and after the latter's death, considered one of the key films of the decade; *Ming Green* (1966), "a loving souvenir of an apartment in which Markopoulos was living, and a tour de force...that fuses jeweled color to music through a complex, flickering rhythm . . ." (Kristin M. Jones, *Artforum*)

October 12
Through A Lens Brightly: Mark Turbyfill (1966), a portrait employing Markopoulos' remarkable in-camera superimpositions and complex editing; *Eros, O Basileus* (1967), an intimate revelation depicting the loneliness of Eros himself.

October 19
Sorrows (1969), a subtly rendered landscape film; *The Mysteries* (1968), in which a young man struggles with memories of love and intimations of death.

Oct 9
Thursday 7:30 pm CENTER FOR THE ARTS
We Can't ALL Have Come From That Island In Greece by Lidia Szajko

Lidia Szajko in person
Moving between animated discussions among diverse groups of women, a wry barbie lesbian fashion show, the poetic recitation of childhood memories, and culinary performance art 'written on the body', *We Can't All Have Come From That Island In Greece* (Bay Area premiere) turns any notion of a homogeneous lesbian community sideways. Being out, passing, gender trouble, media visibility, role models and being a lesbian of color are among the topics explored in this frank and humorous look at the diversity of lesbian identities, language, and images. With performance by Hillary Hurst, music by Beth Custer, and fashion statements by Caroline Ogg and Barbara Hargrave. The program will also include several related shorts chosen by Lidia. (Irina Leimbacher)

Oct 16
Thursday 7:30 pm CENTER FOR THE ARTS
From The Bay and Beyond—II
Revelational Echoes
New Films by Matthias Mueller, Julie Murray, Kerry Laitala, Stan Brakhage & Joel Haertling and others

A program of new films dealing with notions of reverberating images and sounds, as revealing repetitions, subtle variations of captured gestures, or as unexpected speech. Matthias Mueller's *Pensao Globo* portrays a man who faces his approaching death, following his last journey which ends in Lisbon; Julie Murray's *If you stand with your back to the slowing of the speed of light in water* weaves together details recorded from New York life into a resonating tapestry of urban sensations; plus *Through Wounded Eyes* by Joel Haertling & Stan Brakhage, *Retrospectroscope* by Kerry Laitala, *Figuren* by Edward Schindler, and Joyce Wieland's sublime 1967 *Sailboat*.

Oct 23
Thursday 7:30 pm SPECIAL LOCATION: 30 BERRY STREET
San Francisco Undone: No Nothing Party & Screening

Join us at 30 Berry Street for an au revoir party toasting the **No Nothing Cinema**, which has added its distinctive flair to Bay Area cultural life for fifteen years. Filmmakers who would like to participate in a screening reflecting life in San Francisco should send films to the Cinematheque office by Friday, October 17. All Super-8 and 16mm films 20 minutes or under will be shown. "The spirit of the No Nothing is all in the name. No admission price! No formal criteria for showing movies! No nothing! Since 1982 friends have hosted shows/bbqs in the lovely urban courtyard and theater space at 30 Berry Street. Generous, unpretentious, irreverent, and fun they will truly be missed, especially as the Pacific Bell Park baseball stadium rises on their grounds—at least until the No Nothing is resurrected elsewhere." *Marina McDougall*

Oct 26
Sunday 7:30 pm SAN FRANCISCO ART INSTITUTE
Early Interactive Cinema of Barbara Hammer

Media artist Barbara Hammer in person
Barbara Hammer returns with an evening of rare early work for expanded cinema and video which will give a fuller appreciation of Barbara's range for those who know her more recent films. "In the mid-1970's I was concerned with the passivity of audiences during film screenings. I was also interested in the manner in which projected light worked on various textures and three dimensional forms. I began to make films for interactive projections which required the audience to move in order to view the image." *Available Space* (1978) is projected on an architectural site specific space; *Pond and Waterfall* (1982) portrays natural water systems and amplifies viewers' own heartbeats; *Sanctus* (1990) re-works archival x-ray footage of Dr. James Sibley Watson, and will be projected onto a suspended weather balloon, and others.

Oct 30
Thursday 7:30 pm CENTER FOR THE ARTS
The Unknown Will Hindle

Filmmaker/curator Timoleon Wilkins in person
Among the founders of Bay Area experimental cinema, Will Hindle (1930-1987) created films of rare lucidity, mystery and emotion, yet today he is often overlooked. Hindle's elemental weave of lyricism, documentary and narrative, combined with a primal command of sound/image, delivers and demands an overwhelming empathy for his subjects—both on screen and in front of it. Tonight's program will focus on five of Hindle's ten films: *Chinese Firedrill* (1968), an epic prophesy of cosmic upheaval from the inside-out; *Watersmith* (1969), a densely layered study of the human form amidst the waters of an Olympic training pool; *St. Flournoy Lobos-Logos and the Eastern Europe Fetus Taxing Japan Brides in West Coast Places Sucking Alabama Air* (1970); *FFFTCM* (1967); and his first film, *Pastorale D'Ete* (1958). (T.W.)

Nov 2
Sunday 7:30 pm SAN FRANCISCO ART INSTITUTE
Taschenkino: A Pocket Cinema Event

Filmmaker Gustav Deutsch in person
Several years ago Viennese filmmaker Gustav Deutsch was given a pocket viewer as a present. In this micro-viewer was an 8mm sex film loop depicting an eternal copulation. Deutsch bought more viewers in a Hamburg sex shop and prepared his own films for an imagined mini-cinema. Tonight's Pocket Cinema "screening" provides pocket viewers for one hundred participants. Visitors are given one minute to observe each of 100 loops before passing on to the next person. Each loop deals with a basic aspect of repetition in life and film. "Rhythmically repeated movements were a presupposition for the origin of our life. Regularly repeated phases of being awake and asleep keep us alive. Because of rhythmically repeated motions we are able to move . . . With *Pocket Cinema* I trace repetition as the essential element of film and life." (G.D.)

Nov 8-9
Saturday & Sunday SPECIAL TIME, DATE & LOCATION
ROXIE CINEMA, 3117 16TH STREET
Film Arts Festival: Open Screen & City Sickness

The Cinematheque and Film Arts Foundation co-present two programs as part of this year's Film Arts Festival.

Saturday, November 8 at 11:00 am
Open Screen: The first 70 minutes of films and videos under 15 minutes (35mm, Super 8mm, 16mm, & 3/4" only) submitted to FAF's office starting 9:00am Friday, October 24 will be shown. Free coffee and bagels!

Sunday, November 9 at 4:00 pm
City Sickness: Films and videos by Robert Edwards, Dan Janos, U-cef Hanjani, Steve Yamane, Dominic Angerame, and Cathy Lee Crane. Programmed by the Film Arts Festival Committee. For more information: call 415.552.8760.

Nov 13
Thursday 7:30 pm CENTER FOR THE ARTS
Filmmaker As Archaeologist: Jay Rosenblatt's Human Remains

Filmmaker Jay Rosenblatt in person
In Jay Rosenblatt's *Human Remains* (1997) the filmmaker, "like an archaeologist, sifts through remains and uncovers intimate details of five famously infamous men. There is no mention of their public lives or of their place in history—they are presented as people. Their personalities and psychological make-up are revealed only through details they share. The intent is not to 'humanize' them, but rather to see them as human beings." (J.R.) Jay Rosenblatt has been making films for the past 17 years, many of which have gone on to win numerous international awards and be screened all over the world. A long-time production teacher at S.F. State University, Jay will also screen his earlier films *Short of Breath* (1990) and *Blood Test* (1985).

Nov 14, 15, 21, 22
Fridays and Saturdays 8pm
SPECIAL DAYS & LOCATION
THE LAB, 2948 16TH STREET (AT CAPP), SAN FRANCISCO
\$7-\$10 SLIDING SCALE
S.F. Cinematheque and The LAB present
Projection Art LAB

A series of live events featuring artists experimenting with presentations of film, video, and still imagery. Featured works will include projection art utilizing unique projection devices, alternative image processing, sound, and performance. All events will take place at The LAB, a non profit alternative art space dedicated to the presentation of interdisciplinary and experimental art. Participating artists include: Ruth Gumnit, Jake Hartman, Chuck Hudina, Jun Jalbuena, Shanna Maurizi, Please Louise Productions, Public Works, Ken Paul Rosenthal, Edward Schindler, silt, Total Mobile Home, Mary Tsiongas, Shane Valentino, and Wetgate. **Call S.F. Cinematheque at 558.8129 or The LAB at 864.8855 for more information.**

Nov 16
Sunday 7:30 pm SAN FRANCISCO ART INSTITUTE
Everyday Beauty: Films by Rudy Burckhardt

Filmmaker Rudy Burckhardt in person
Rudy Burckhardt has been passionately making films since 1937. "A subterranean monument," as John Ashbery has called him, his body of cinema is remarkable not only for its longevity but for its quality, range and unpretentious accessibility. A noted still photographer, Burckhardt's first films were street portraits of great purity of vision. Burckhardt also continued to make irrelevant story films and filmic studies subtly blending poetry and dance. Tonight Rudy will present a generous sampling from his over 50 films. "For the past half-century, Rudy Burckhardt has gone his own way, more or less cheerfully stoical about his neglect . . . making lively, generous, tender films for his own enjoyment and for the pleasure of a devoted following. In American experimental cinema, his future place is assured as a truly independent filmmaker and free spirit." (Phillip Lopate)

Nov 20
Thursday 7:30 pm CENTER FOR THE ARTS
History as Lived Time: Daniel Eisenberg's Persistence

Filmmaker Daniel Eisenberg in person
Daniel Eisenberg's *Persistence* (1997, 86 min.), which premiered at the 1997 Berlin Film Festival, is the final film in a trilogy that includes *Displaced Person* (1981) and *Cooperation of Parts* (1987). Shot in Berlin during the German Unification (1991-92), *Persistence* documents the change in landscape that accompanies historical rupture, and the ways in which the past informs our construction of the future. Using filmic quotations from Rossellini's *Germany: Year Zero* and archival materials from the US Department of Defense, Eisenberg weaves ideas through past and present, back and forth, questioning the ways we invest site, event, document, and testimony with the power to direct our lives. Dan Eisenberg was born in Israel in 1954 and emigrated to the United States in the late 1950s. He teaches at the School of the Art Institute of Chicago.

Nov 23
Sunday 7:30 pm SAN FRANCISCO ART INSTITUTE
Cultural Saboteurs: Laibach & Negativland
Benson's Predictions of Fire & Baldwin's Sonic Outlaws

Former New York Times and Rolling Stone journalist Michael Benson's *Predictions of Fire* focuses on the controversial rock group Laibach, the most successful East European pop cultural export of the 80's and 90's. Benson's multi-layered film encompasses the history of European totalitarianism with special emphasis placed on the role of art. "If the idea of rock-fueled cultural revolution has been consigned to the museum, the news has yet to reach these purveyors of spectacularly deadpan fascist Stalinist techno-pop." (J. Hoberman) Craig Baldwin's *Sonic Outlaws* (1995) "sets up an energized discursive platform where issues of private and public ownership of media may play themselves out.(C.B.) "Other art is just more raw material to us and to many, many others we could point to. When it comes to cultural influences, ownership is the point of fools." (Negativland PR)

Dec 4
Thursday 7:30 pm CENTER FOR THE ARTS
Voices of the Visionaries-Neglected Female Geniuses of the mid-20th Century

Media artist/curator Aline Mare in person
Aline Mare will discuss and show films dealing with three influential but still little known women artists from the 30's through the 60's: **Leonor Fini**, a fiercely independent painter, designer, and mystical artist whose rich body of work, eccentric lifestyle and flamboyant beauty are revealed in a documentary made towards the end of her life; **Kay Sage**, a modern master/ mistress of the internal architecture of the dream, speaks out from her notebook of despair in *Portrait of an Artist* and is remembered by her circle of peers which included Tanguy and Miro; and **Colette**, writer/ chanteuse, weaver of tempestuous tapestries, yet another artist working far ahead of her time, who is portrayed in *Colette* (1979) for her fearless investigations into the intelligence of sensuality from a female perspective. (A.M.)

Dec 7
Sunday 7:30 pm SAN FRANCISCO ART INSTITUTE
Brain Drizzles: Super-8 Films by Martha Colburn & Danny Plotnick

Filmmakers Martha Colburn and Danny Plotnick in person
Tonight we welcome two high-energy low-budget super-8 filmmakers. Martha Colburn is a self-taught filmmaker and musician, who "lives in delightfully frightful Baltimore." Martha collects films ("usually when someone's throwing them away") and has worked on over 4,000 individually collaged record covers. Her own films use collage and found footage. Danny Plotnick's films "are a laff riot, smartly utilizing the gut-level immediacy and urgency inherent in the super-8 medium. Krisp, kinky color is the backdrop for razor sharp cynicism." (D.P.) Danny, the Bay Area's leading 8mm advocate, will show *Go Go Willie*, *Pillow Talk* and other films. **The first 15 people will get to shoot 20-second films that will be hand-processed during the show—bring a simple idea that can be shot in 2-3 minutes.**

Dec 11
Thursday 7:30pm CENTER FOR THE ARTS
Filmmaking Before 1300: Presentation by Jerome Hiler

Filmmaker and stained glass artist Jerome Hiler in person
What we call cinema today is a celebration of a series of mechanical inventions over the past 100 years. Previous to that there had been perhaps innumerable situations in which light, color, projection and other effects were used to create environments of visual intensity where the inherent illusion of our perceptions were let loose. During the Middle Ages, the cathedrals of Europe were the grand theaters that reflected the life of the community. The vast dark space of their vaultings was the realm of the early artist in glass. Tonight we will sift through the dazzling shards of what is left in the black box of Medieval vision. Culling from my large collection of slides taken over several trips to Europe, we will meet the living presence of our own selves in another time. (J.H.) Often overlooked because of their difficult proximity to casual viewers, Jerome Hiler has recorded hundreds of never-before reproduced details resulting from years of dedicated study in many of Europe's greatest cathedrals. Formally daring and imaginatively startling, discovering this fabulous heritage—mostly created by anonymous artists—will be a great eye-opener to all lovers of the modern cinema.

Dec 14
Sunday 7:30 pm SAN FRANCISCO ART INSTITUTE
Big City Dreams: Scenes Along the Road from "Us" to "Me"
Street Scene & It Should Happen To You

Jerome Hiler closes Cinematheque's 1997 with two Hollywood classics: "Films set in 'old New York' representing the consciousness and attitudes of successive generations. *Street Scene* (1931, King Vidor) takes place entirely on the front steps of a meltdown-pot tenement of the early 1930's. Constant racial tension and enmity are barely relieved by a few kind hearts. The only solution, unforeseen even by the Marxists, is to move to Queens. Years later in the 1950's, McCarthyism has squelched all political dialogue and it's safe for young hopefuls to move back to Manhattan in pursuit of fame for lack of dreams. *It Should Happen To You* (George Cukor, 1954) presents us with a new tool to help unravel the questions of the human dilemma: a 16mm movie camera." (J.H.)

Sundays 5:30 pm SAN FRANCISCO ART INSTITUTE
EARLY EVENING EXPERIMENTAL
ADMISSION FREE

September 28
Quick Billy (1967-70, Bruce Baillie), Kodachrome print with unedited camera rolls.

October 12
31/75: *Asyl* (1975), 32/76: *An W & B* (1976, both by Kurt Kren); *Adebar* (1956-57), *Schwechater* (1957-58), *Arnulf Rainer* (1958-60, three by Peter Kubelka); *I'll Walk With God* (1994, Scott Stark); *Home Stories* (1991, Matthias Mueller).

November 2
Morning (1968), *Wait* (1968), both by Ernie Gehr; *See You Later/Au Revoir* (1990, Michael Snow); *passage a l'acte* (1993, Martin Arnold).

November 16
Unstrap Me (1968, George Kuchar).

December 7
No Zone (1993, Greta Snider); *Suddenly I Burst Into Another: The Life and Times of Henry Tanner* (1983, Eric Saks); *Anger* (1987, Maxi Cohen).



TOP TO BOTTOM
Human Remains by Jay Rosenblatt (Nov 13)
Swain by Gregory Markopoulos (Oct 5)
Beyond Asiaphilia by Valerie Soe (Sept 25)
Predictions of Fire by Michael Benson (Nov 23)